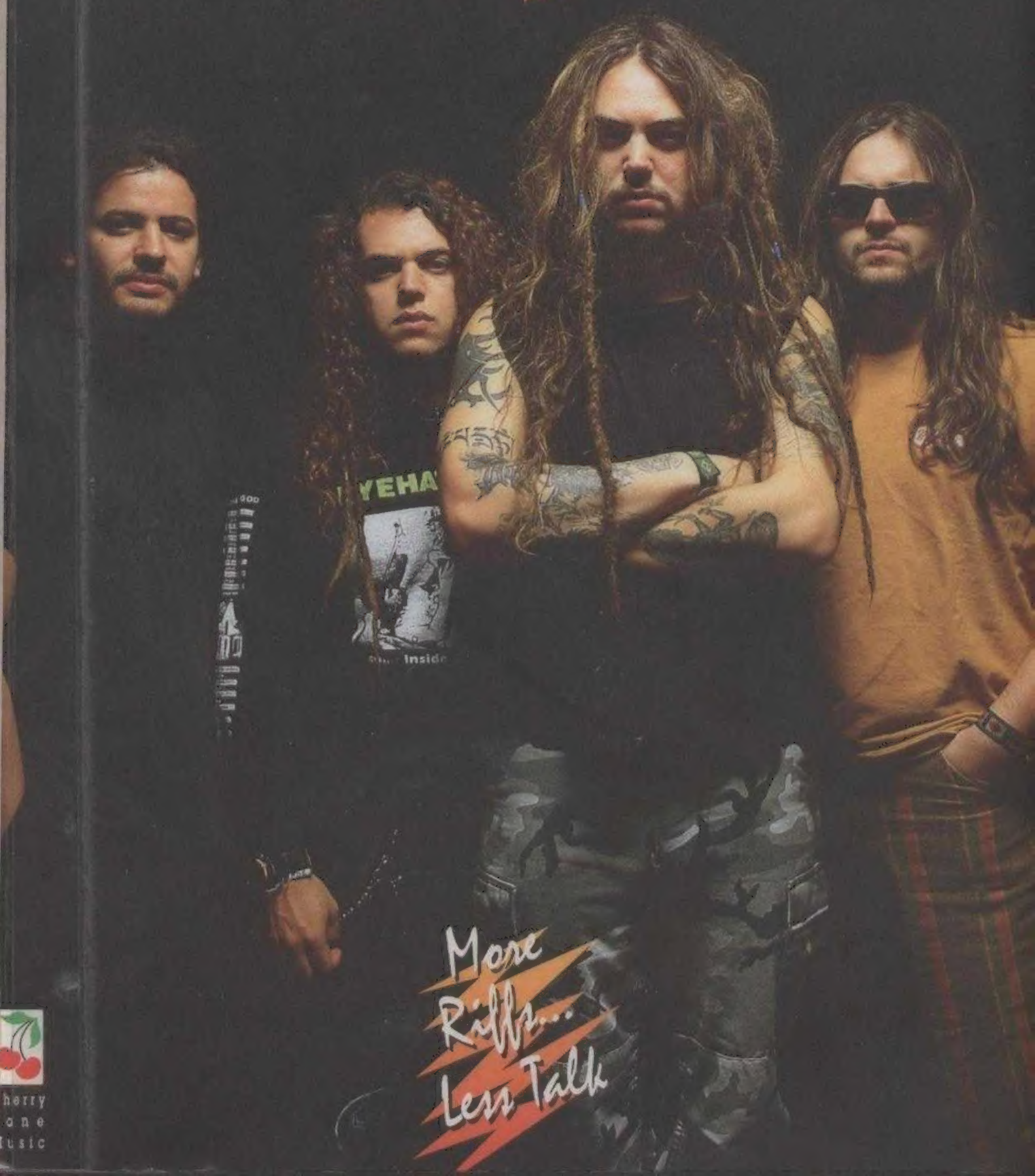


SEPULTURA

Your guide to
playing more than

40 Burning
Riffs!

Just the
Riffs



More
Riffs...
Less Talk



SEPULTURA

Just the
Riffs



Cover photography by George Chin

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Introduction

SEPULTURA, heavy rock's darkest chroniclers of inhumanity and injustice, never imagined they would ever get out of their native Brazil a decade ago. Influenced by the likes of Venom and Metallica in the mid 1980s, Sepultura built on a strong tradition, proclaiming that "nothing is like it used to be," and developed an evolving harmonic, melodic and rhythmic style that is all their own. Now, Max Cavalera, Andreas Kisser, Paulo Jr. and Igor Cavalera are world leaders in the realm of extreme music.

The riffs contained in this book are presented *exactly* as they were played by Max and Andreas on *Schizophrenia*, *Beneath The Remains*, *Arise* and *Chaos A.D.*

These riffs are some of the boldest, angriest and most terrifying ever recorded, so waste no more time—go get your guitar and dig into the grave that is Sepultura!

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Joseph Culicce

Editor's Note: All examples are in 4/4 time unless otherwise indicated.

To The Wall

Words by Max Cavalera and Andreas Kisser
Music by Max Cavalera, Igor Cavalera, Andreas Kisser and Paulo Jr.

from *SCHIZOPHRENIA*

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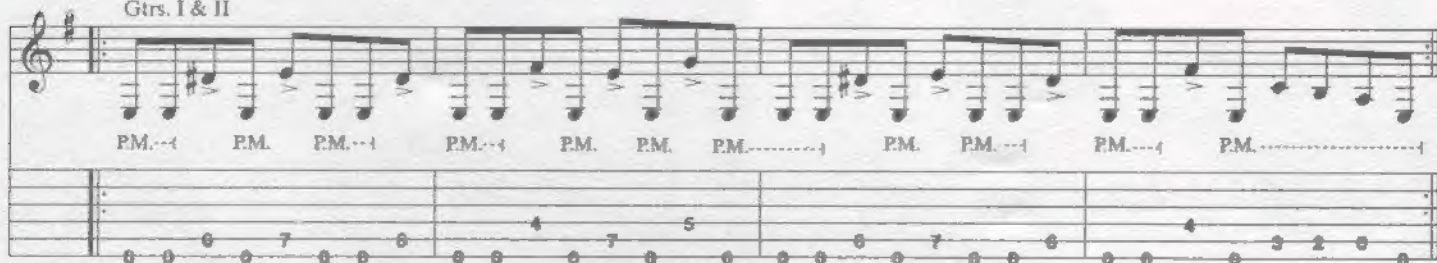
■ SYNCOPATED RIFF

The high, accented notes create a melody as they pop through the palm-muted open E's. The pitches imply the E harmonic minor scale (E F# G A B C D#).

0:26

Double time feel

Gtrs. I & II



■ SLIDE SURPRISE RIFF

The half-step power-chord slides are the only action in this otherwise static, steady eighth-note riff. An accent on the A5 and the F5 will help propel you through the slides.

0:59



■ MILITARY RIFF

The 12/8 meter and the way the notes fall on the beats (i.e., no syncopation) lend a military feel to this passage—quite fitting, considering the subject matter. The strong sense of forward motion is intensified by the use of chromaticism in the second and fourth bars. Bars 3 and 4 are a transposition of the first two bars—what was in E is now in A.

2:10

Chord labels for the first system: E5, N.C., B5, N.C., B \flat 5, N.C. *Play 4 times*

Chord labels for the second system: A5, N.C., E5, N.C., E \flat 5, N.C.

Escape To The Void

Words by Max Cavalera and Andreas Kisser
Music by Max Cavalera, Igor Cavalera, Andreas Kisser and Paulo Jr.

from *SCHIZOPHRENIA*

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■ SUPER-FAST TRITONE RIFF

The disturbing tritone lick found here is a hallmark of the Sepultura style. The left hand will have a pretty easy time; the right . . . ?!!

1:00

Inquisition Symphony

Music by Max Cavalera, Igor Cavalera, Andreas Kisser and Paulo Jr.

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■ ACOUSTIC RIFF

Though no straightforward name can be given to the acoustic guitar chords that occur in the eerie introduction, they do assume a definite harmonic structure over the synth notes. The first four bars are in F \sharp Locrian (F \sharp G A B C D E); the second four bars are in F Lydian (F G A B C D E). Be sure to sustain each chord.

0:00

N.C. (*Synth.) N.C. Acous. gtr.

let ring
mf

*Synth. notes: F \sharp F

■ E MAJOR/MINOR RIFF

This sinister riff constantly alternates between G and G \sharp , the minor and major thirds of E, respectively. The slur on the 16th-note triplet and the slight palm-muting give an added menacing touch.

0:47

Gtr. II

f

H P

H P

■ GUITAR SOLO I

This tapped solo poses no real technical difficulties; however, it may require some practice with the metronome. The triplets that open the solo are grouped in twos; they are followed by 16ths, which are also grouped in twos. Try working the solo rather slowly at first to ensure accurate rhythms. The first half of this solo is in the A Lydian mode (A B C \sharp D \sharp E F \sharp G \sharp); the second half is in G \sharp minor until the last bar, where G \sharp major is implied.

3:15

A5
Gtr. III

G#5

Screams Behind The Shadows

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■ INTRO RIFF

After a big, full E5 chord there are two 16th-note figures that are identical except for the last note. Andreas changes the B \flat (from the first figure) to B \natural so that it will lead into the following bar. Sepultura achieve great forward motion by placing the 16th-note figures at the end of the bar.

0:00

Gtr. II E5
f
Gtr. I

D15



Joseph Culic

The Abyss

Music by Max Cavalera, Igor Cavalera, Andreas Kisser and Paulo Jr.

from *SCHIZOPHRENIA*

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■ INTRO RIFF

Even in a reflective, fingerstyle acoustic piece such as this, you'll still find the same Sepultura harmonic style. The harmonies that build up this riff are from the B Phrygian dominant scale (B C D \sharp E F \sharp G A), which is the fifth mode of the E harmonic minor scale. Assembling the pitches that occur in the first bar, we arrive at the following scale fragment: B C D \sharp E F \sharp . The F \sharp harmony follows the same logic—do the math!

0:00

N.C.
Acous. gtr.

mf w/fingers
let ring... 4 *sim.*

R.I.P. (Rest In Pain)

Words by Max Cavallera and Andreas Kisser

Music by Max Cavalera, Igor Cavalera, Andreas Kisser and Paulo Jr.

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■ INTRO RIFF

'Rest In Pain'? 'Writhe In Pain' might be more apropos, this has to be one of Sepultura's most insane intros. Make sure you give heavy accents to the opening chords. The pervasive use of minor 2nds in this example creates a high level of unity.

00

C5 B5 G5 F#5 B5 Bb5 N.C.
 Gtrs. I & II
 Gtr. I
 Gtr. II

Musical score for guitar, showing two systems. The first system has a treble staff with notes and a bass staff with fret numbers. The second system continues the melody and fret numbers. Annotations include "PM", "H P", and a circled "17fr" with "A" below it.

Inner Self

Words by Max Cavalera and Andreas Kisser
Music by Max Cavalera, Igor Cavalera, Andreas Kisser and Paulo, Jr.

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■ OBLIQUE MOTION RIFF

For the first three bars of this verse riff, only the top voice moves. The E \flat -to-D movement in the upper voice causes the harmony to shift from the interval of a fifth to a tritone, creating a disturbing, unresolved effect

[1:12]

■ DOUBLE TIME GALLOP RIFF

A gallop figure is an eighth note followed by two 16ths. Here, Sepultura play a sort of elongated gallop by following the gallop figure with one beat of four 16th notes before repeating the true gallop figure. The chord roots in this progression outline a diminished-7th chord (E-B \flat -C \sharp -E), minus the 3rd (G).

[1:37]

Stronger Than Hate

Words by Kelly Shaefer

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■ VERSE RIFF

Because the open E's are so heavily palm-muted, the higher, unmuted notes are heard as melody notes. What you hear are little two-note ascending melodic bursts rising out of a sea of pulsing E's

() 54

The first system of the musical score for 'The Rose Tree' is shown. It begins with a treble clef and a key signature of one sharp (F#). The melody is written on a single staff. Below the staff, there are seven groups of notes, each preceded by the instruction 'PM.' (Palm Mute). The notes are grouped in a way that suggests a specific rhythmic pattern, likely eighth or sixteenth notes. The system ends with a double bar line.

■ CHORUS RIFF

This is the chordal version of the previous riff. Here, the unmuted chords are heard as syncopated stabs against the palm-muted, pulsing open-E pedal tones. The sound of the B⁻ and F chords against the E pedal lends a Locrian (E F G A B⁻ C D) feel to the progression.

19

[illegible]

■ VARIED RIFFS

There's a bit of everything in this passage, which occurs just after the guitar solo. The twin guitar lead is in A harmonic minor (A B C D E F G[♯]), and consists of a repeated one-bar phrase. The lower guitar drops out at bar 3, allowing the upper one to play a descending scale in triplets. At the tempo change ($\text{♩} = \text{♩}$), the guitar plays a two-bar figure consisting of one bar of palm-muted pedals and unmuted chords, and one bar of a reverse gallop (two 16th notes followed by an eighth). Note that the previously heard idea of going from the 5th to the tritone is recalled in the reverse-gallop figure.

3 00

[illegible]

Mass Hypnosis

Words by Max Cavalera and Andreas Kisser
Music by Max Cavalera, Igor Cavalera, Andreas Kisser and Paulo, Jr.

BENEATH THE REMAIN

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■ OPENING RIFF

After the reverse-echo fade in, the guitars play simple, unsyncopated rhythms: straight 16th notes and quarter notes. This gives an insistent, almost vulgar sound to the groove, because the pitches don't change either (the E5 chord just sounds like a thicker version of E). Note that accents are placed on the power chords, yet the palm-mute remains in place. The quarter-note melody escapes the oppressive rhythm figures by taking a daring leap of a minor 6th (F# to D) between beats 2 and 3.

00 00

NC(E5) Rhy Fig 1 (Gtrs. I & II) E5 Play 4 times

f PM

*Reverse echo fades in

w/Rhy. Fig. 1 (2 times) NC(E5) E5 (end Riff A)

Riff A (Gtr. III)

let ring

22 19 22 19

22 19 22 19



Paul Meades

■ GUITAR SOLO

The fiendishly difficult figure on beat 3 gives the beginning of this solo more of a riff feel than a melodic or improvised one. Practice the figure slowly at first, omitting the tie, that is, strike the note on beat 4 to make sure you wind up in the right place rhythmically after executing the figure before. Then put the tie back in and gradually increase the speed.

3 04

The guitar solo is divided into three systems, each with a treble clef staff and a corresponding fretboard diagram below it. The notation includes various techniques and fret numbers.

System 1: Chords G5, F5, G5, D#5, A#5. Techniques: P.M., sl., H, P, sl., P. Fret numbers: 12, 15, 12, 15, 12, 10, 12, 13, 13, 12, 13, 12, 13, 12, 10, 12, 13.

System 2: Chords G5, F5, G5, D#5, A#5, G5, F5. Techniques: H, P, sl., P, H, P, P, H, P, P, H. Fret numbers: 12, 15, 12, 15, 12, 10, 12, 13, 13, 12, 13, 12, 10, 12, 12, 13, 15, 10, 15, 10, 15, 13, 15, 16.

System 3: Chords G5, D#5, A#5, G5, F5, G5, D#5, A#5. Techniques: H, P, P, H, P, P, H, P, P, H. Fret numbers: 16, 15, 16, 15, 16, 15, 13, 15, 16, 15, 10, 15, 10, 15, 13, 15, 16, 16, 15, 16, 15, 13, 15, 15, 16.

Arise

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INTRO RIFF

This is basically a single-note riff, with the initial double stop giving an extra *oomph* at the lick's beginning. The interval of a major 7th creates an unresolved feeling, especially having come from the octave E in the first bar. Guitar II comes in at beat 3 in the second bar with an eighth-note triplet against Guitar I's straight eighth notes, further adding to the tension.

0 49

SLIDE RIFF

This nicely balanced riff features two sliding figures in the first bar and pumping palm-muted eighth notes in the second. It's somewhat unusual to slide to an open string (as done here in bar 1, beat 1), but Andreas and Max pull it off smoothly.

1 36

Dead Embryonic Cells

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■ HALF-TIME INTRO RIFF

The lead-off B \flat 5 in this riff signals an E Locrian feel and, indeed, the F \sharp 5 confirms that we are not in just plain E minor. The presence of B \natural 5 in bar 2 does not significantly alter the Locrian sound because it's felt more as a reinforcement of the E below it, rather than a true chromatic alteration. Here again, the power chords are unmuted and the open E pedals are palm-muted.

0:25

Half time feel

B \flat 5 N.C. F \sharp 5 E5 B \flat 5 A5

■ PHRYGIAN DOMINANT RIFF

Here, a G \sharp 5 chord is introduced, and with both F \sharp 5 and G \sharp 5 figuring prominently in the line, we get a sense of E Phrygian Dominant (E F G \sharp A B C D).

1:11

N.C. F \sharp 5 N.C. F \sharp 5 G \sharp 5

Play 4 times

G \sharp 5 N.C.

slight vib

sl

■ VERSE RIFF

The verse riff combines the G5 and G#5 chords in a slide move that takes us into G# via a slide, and back out into the G5 by re-articulating it on the downbeat of bar 2. The G# isn't heard as being that significant, it's more of a momentary chromatic gesture away from the rhythmically weightier G5.

[1.24]

The musical notation for the Verse Riff consists of two measures. Measure 1 starts with a treble clef and a key signature of one sharp (F#). The first staff shows a sequence of notes: F5, F5, NC, G5, G#5, G5, NC, G5, G#5. The second staff shows the corresponding fret positions on the guitar strings, with a slide (sl.) indicated between the 5th and 6th frets. Measure 2 continues the sequence with G5, NC, G5, G#5, F5, NC, G5, G#5. The notation includes palm mute (PM) and natural chord (NC) instructions, and a slide (sl.) is shown between the 5th and 6th frets.

■ TRITONE ARPEGGIO

At the end of the first bar of this two-bar riff, there's a startling four-note tritone arpeggio beginning on beat 3½. The only trick is to palm-mute the third note in the arpeggio. That will keep the figure sounding crisp and clear, and maintain a balance between the thicker-sounding 6th string and the lighter-sounding upper strings.

[1.43]

The musical notation for the Tritone Arpeggio consists of two measures. Measure 1 starts with a treble clef and a key signature of one sharp (F#). The first staff shows a sequence of notes: NC, NC, NC, NC, NC, NC, NC, NC, NC, NC. The second staff shows the corresponding fret positions on the guitar strings, with a palm mute (PM) indicated on the 3rd note. Measure 2 continues the sequence with NC, NC, NC, NC, NC, NC, NC, NC, NC, NC. The notation includes natural chord (NC) and palm mute (PM) instructions.

Altered State

Words by Max Cavalera and Andreas Kisser

Music by Max Cavalera, Igor Cavalera, Andreas Kisser and Paulo, Jr.

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■ OPENING FIGURES

Take a look at how many different techniques Andreas uses to create the alternately atmospheric and pointilistic effects: the bar-dipped low E, the high, minor-2nd blips in bars 3 and 4, the 16th-note-triplet rakes. Try to make your bar moves as smooth as possible, and pay close attention to the tied rhythms written in the score

0 00

(Synth, perc & wind effects) (Approx. 50 sec)

Rhy Fig 1 E5
(Gtrs I & II) PM
*Gtr III

(end Rhy Fig 1)

trem bar

f

*Two gtrs arr. w/ one (throughout)

w/Rhy Fig 1 (3 times)

Fill 1

trem bar

St

8va

rake

rake

rake

rake

(end Rhy Fig 2)

The musical score is divided into three systems. The first system shows a guitar part with a tremolo bar and a forte dynamic. The second system shows a guitar part with a tremolo bar and a forte dynamic. The third system shows a guitar part with a tremolo bar and a forte dynamic. The score includes various musical notations such as triplets, rakes, and tremolos.

■ OCTAVE RIFF

The first actual melodic information in "Altered State" comes in the form of this eight-bar octave riff. The phrasing here is rather conventional for octave playing, utilizing long rhythms, small-interval movement between notes (maximum of a perfect 4th), and slides to connect many of the figures. Sounds like Wes Montgomery's worst nightmare, doesn't it?

129

Rhy. Fig. 3

11 9 sl. 11 9 11 10 10 14 14 14 13 13 11 10 10 8 8 12 12 12 11 11 8 8

10 10 10 11 11 6 6 6 5 5 4 4 4 3 3



Rui Mendes

■ REVERSE GALLOP RIFF

The two guitars play in unison at bars 1, 3, 5, and 7, but diverge in the other bars. There is a variety of styles here: palm-muted reverse gallops (bars 1 and 5), syncopated power-chord riffs (bars 3 and 7), and single-note work (bars 2, 4, 6, and 8). Note that in the even-numbered bars—which contain the single-note phrases—only the first beat and a half are different between the two guitars, the remainder of the bar (2½ beats) is in unison.

[501]

NC
Gtr. I

PM

PM PM

Gtr II

PM

PM PM

PM

PM

Refuse/Resist

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Music by Max Cavalera, Andreas Kisser, Igor Cavalera and Paulo Xisto Pinto, Jr.

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THE CHAOS A.D.

■ OPENING RIFF

At this moderate tempo, it's possible to add accents on all four 16th notes and the dotted half note in the first bar. Note the unusual grouping of a *forte* dynamic, accents on the notes, and the palm mute. The second bar lands us squarely in E Locrian land because of the prominent B's. (We already heard from the other defining interval, the $\sharp 2$, in bar 1.) Note the two-octave transposition of this lick in bar 3.

0 00

F5 E5
 Gtrs. I & II
 PM
 Play 4 times
 N.C.
 Riff A (Gtrs. I & II)
 Play 4 times
 w Riff A
 N.C.
 Riff A (Gtr. III)
 Play 4 times
 w wah as filter



Joseph R. White

■ GUITAR SOLO

Andreas creates an exciting tension-and-release effect in these eight bars. He plays a one-note idea with an open wah pedal, which he closes halfway through the lick. At bar 3 the real madness begins, where he plays fast rhythms in 16th notes and quintuplets. He limits himself to F# pentatonic minor (F# A B C# E), except for the repeated A#'s in bar 3, which give the line a major feel.

150

Territory

Words by Andreas Kisser

Music by Max Cavalera, Andreas Kisser, Igor Cavalera and Paulo Xisto Pinto, Jr.

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■ CHROMATIC POWER-CHORD RIFF

The distance of the eighth-note power-chord slide on beats 1 and 2 is a minor 3rd—pretty fast when your tempo is ♩=144. At bar 2 the guitars diverge. Guitar I plays the E5 whole note while Guitar II rests for the first beat and then plays the G-E dyad, combining to make an E minor triad.

[0:38]

■ VERSE RIFF

Here's a simple four-note figure that repeats eight times. All notes are palm-muted, so don't have your articulations favor any one note above any other. Work for equal stress.

[1:51]

■ E^b VS. E[♯] RIFF

The E^b power chord, played in accented quarter notes, forms a discordant relationship with the open E string. Because the open E's are palm muted, it's difficult to tell that the lower notes are not the same as the upper chords.

[1:55]

■ GUITAR SOLO

Andreas keeps his ideas fairly stationary for the first six bars, and then goes completely nuts for the last four. In the first four bars the notes of the lead guitar match up with chord tones played in the rhythm guitar. At bar 5, this approach breaks down as Andreas plays an F major dyad (F-A) against the rhythm's E⁻ power chord. In the tapped section he plays a B⁻ and a high E⁻, which preserves the E⁻ tonality, but he mixes it up a bit by throwing in the open-first-string E.

257

1

Slave New World

Words by Max Cavalera and Evan Seinfeld

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■ REVERSE GALLOP RIFF

This is just a four-note phrase that repeats for four bars. Beat 2 is an octave transposition of beat 1, and there's a short left-hand vibrato thrown in. Notice the rhythm guitar above, which mimics the two-16th movement but holds through beats 2 and 4.

[00]

Diagram showing the musical notation for the Reverse Gallop Riff, measures 1-4. The notation includes guitar (Gtr.) and bass (B.) parts. The guitar part features a four-note phrase (E, F, F5, E) repeated four times, with a short left-hand vibrato (H) on the first note of each phrase. The bass part features a four-note phrase (2, 3, 3, 2) repeated four times, with a short left-hand vibrato (H) on the first note of each phrase. The notation is written in treble and bass clefs, with a key signature of one sharp (F#).

■ SYNCOPATED RIFF

The one-beat figure, consisting of an eighth note flanked by two 16ths, produces a syncopated 'chug.' The indeterminate slide off the figure's last note adds a bit of dramatic flair.

[59]

Diagram showing the musical notation for the Syncopated Riff, measures 1-4. The notation includes guitar (Gtr.) and bass (B.) parts. The guitar part features a one-beat figure (eighth note flanked by two 16ths) repeated four times, with a short left-hand vibrato (H) on the first note of each figure. The bass part features a one-beat figure (eighth note flanked by two 16ths) repeated four times, with a short left-hand vibrato (H) on the first note of each figure. The notation is written in treble and bass clefs, with a key signature of one sharp (F#).

■ PARALLEL THIRDS RIFF

This double-stop riff, played on the 2nd and 3rd strings, is fixed at a minor 3rd throughout this three-bar-plus passage. Note that the slides never occur between the second and third, or fourth and first 16th notes. This gives the passage a more straight-ahead, less syncopated feel.

2:23

The musical notation for the Parallel Thirds Riff is presented in two systems. Each system consists of a top staff in treble clef and a bottom staff in bass clef. The key signature is one sharp (F#). The top staff shows the melodic line with various slide (sl) and bend (b) markings. The bottom staff shows the fretboard with fingerings and slide markings. The riff is a continuous sequence of double-stop notes with slides and bends, maintaining a minor 3rd interval throughout.



Joseph C. Cullen

Amen

Words by Max Cavalera

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■ OPENING RIFF

A quarter-note power chord leads off this repeating two-beat riff, somewhat negating the gallop effect of the eighth and two sixteenth notes in the second half. There's quite a jump from the 6th-fret D \sharp to the 2nd-fret B. Fortunately, the slow tempo ($\text{♩}=84$) gives you a little time to make the transition smooth.

0:12

ES NC ES NC ES NC ES NC ES NC ES NC ES NC D \sharp 5

■ LOW AND HIGH RIFF

This is a quirky little two-guitar riff that combines the open E string with high-position notes. The quarter-note G's in Guitar I sustain through Guitar II's triplet figure, which starts on G. The effect is one of *oblique motion*.

2:00

NC
Gtr II

Nomad

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It's CHAOS!

■ OPENING DIVEBOMB RIFF

You don't usually hear the open G string subjected to this much whammy manipulation, the lower, thicker strings seem better suited for that kind of treatment. But it works here when played with such rhythmic precision. Notice the two 16th notes are tied. The rhythm is felt in the way the whammy bar "articulates" the notes.

[0:00]

Musical notation for the Opening Divebomb Riff. The notation is written on a grand staff (treble and bass clefs). The treble staff has a key signature of one sharp (F#) and a time signature of 4/4. The first measure contains a whole note chord labeled "N.C." (Natural Chord). The second measure contains a dotted eighth note followed by a sixteenth note, both tied to the next measure. The third measure contains a dotted eighth note followed by a sixteenth note, both tied to the next measure. The fourth measure contains a dotted eighth note followed by a sixteenth note, both tied to the next measure. The fifth measure contains a dotted eighth note followed by a sixteenth note, both tied to the next measure. The sixth measure contains a dotted eighth note followed by a sixteenth note, both tied to the next measure. The seventh measure contains a dotted eighth note followed by a sixteenth note, both tied to the next measure. The eighth measure contains a dotted eighth note followed by a sixteenth note, both tied to the next measure. The ninth measure contains a dotted eighth note followed by a sixteenth note, both tied to the next measure. The tenth measure contains a dotted eighth note followed by a sixteenth note, both tied to the next measure. The eleventh measure contains a dotted eighth note followed by a sixteenth note, both tied to the next measure. The twelfth measure contains a dotted eighth note followed by a sixteenth note, both tied to the next measure. The thirteenth measure contains a dotted eighth note followed by a sixteenth note, both tied to the next measure. The fourteenth measure contains a dotted eighth note followed by a sixteenth note, both tied to the next measure. The fifteenth measure contains a dotted eighth note followed by a sixteenth note, both tied to the next measure. The sixteenth measure contains a dotted eighth note followed by a sixteenth note, both tied to the next measure. The notation includes a "mf" (mezzo-forte) dynamic marking and a "trem. bar" (tremolo bar) marking. The bass staff shows a single note on the open G string, which is subjected to whammy manipulation.

■ TRITONE RELATION RIFF

The F#5 power chord on beats 1 and 3 forms a tritone relationship with the dotted-eighth-note C# on beats 2 and 4. The vibrato on the held C makes the clash even more intense.

[0:21]

Musical notation for the Tritone Relation Riff. The notation is written on a grand staff (treble and bass clefs). The treble staff has a key signature of one sharp (F#) and a time signature of 4/4. The first measure contains a whole note chord labeled "F#5". The second measure contains a dotted eighth note followed by a sixteenth note, both tied to the next measure. The third measure contains a dotted eighth note followed by a sixteenth note, both tied to the next measure. The fourth measure contains a dotted eighth note followed by a sixteenth note, both tied to the next measure. The fifth measure contains a dotted eighth note followed by a sixteenth note, both tied to the next measure. The sixth measure contains a dotted eighth note followed by a sixteenth note, both tied to the next measure. The seventh measure contains a dotted eighth note followed by a sixteenth note, both tied to the next measure. The eighth measure contains a dotted eighth note followed by a sixteenth note, both tied to the next measure. The ninth measure contains a dotted eighth note followed by a sixteenth note, both tied to the next measure. The tenth measure contains a dotted eighth note followed by a sixteenth note, both tied to the next measure. The eleventh measure contains a dotted eighth note followed by a sixteenth note, both tied to the next measure. The twelfth measure contains a dotted eighth note followed by a sixteenth note, both tied to the next measure. The thirteenth measure contains a dotted eighth note followed by a sixteenth note, both tied to the next measure. The fourteenth measure contains a dotted eighth note followed by a sixteenth note, both tied to the next measure. The fifteenth measure contains a dotted eighth note followed by a sixteenth note, both tied to the next measure. The sixteenth measure contains a dotted eighth note followed by a sixteenth note, both tied to the next measure. The notation includes a "vibrato" marking. The bass staff shows a single note on the open G string, which is subjected to whammy manipulation.

■ LOW AND HIGH RIFF

Like the second riff in "Amen," this one-bar figure makes use of the large interval between each beat. In this version the rhythm guitar plays in rhythmic unison.

I:44

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a treble and bass staff. The treble staff begins with a treble clef and a key signature of one sharp (F#). It contains four measures of music. The first measure is a half note F4 (labeled 'F5 E5' above and 'P' below). The second measure is a half note G4 (labeled '5 8fr F' above and 'sl' below). The third measure is a half note A4 (labeled 'F5 E5' above and 'P' below). The fourth measure is a half note B4 (labeled '5 8fr F' above and 'sl' below). The bass staff begins with a bass clef and contains four measures. The first measure is a half note F3 (labeled 'P' below). The second measure is a half note G3 (labeled 'sl' below). The third measure is a half note A3 (labeled 'P' below). The fourth measure is a half note B3 (labeled 'sl' below). The second system consists of a single staff with a treble clef. It contains four measures of music. The first measure is a half note F4 (labeled 'P' below). The second measure is a half note G4 (labeled 'sl' below). The third measure is a half note A4 (labeled 'P' below). The fourth measure is a half note B4 (labeled 'sl' below). The score is written in a simple, clear style with a key signature of one sharp and a 2/4 time signature.

Clenched fist

Words by Max Cavallera

Music by Max Cavalera, Andreas Kisser, Igor Cavalera and Paulo Xisto Pinto, Jr.

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from CHAOS A.D.

■ TWO-PART GUITAR RIFF

Here's a rare case where the Sepultura guitars play two distinct parts. The upper guitar plays offbeat unison bends while the lower guitar plays a reverse gallop figure. When the meter changes to 9/8 the reverse gallop seems to lose its tidy symmetry, but that's just a visual thing; it's still the same riff.

0:23

[illegible]

■ TWO-STRING GUITAR SOLO

Andreas keeps the lower note (B \flat) constant in this two-string guitar solo. The upper note gradually rises two notes, and then begins again. You don't hear the passage as one line staying stationary and one line moving; you hear it as a kind of slow-moving ascending figure. At bar 5 Andreas plays an entire bar of slurred notes and simultaneously applies right-hand bar maneuvers to the phrase. He settles down in the final two bars of the phrase with stationary double stops in 16th notes. Notice the changing rhythm guitar chords on top.

227

F5 E5 F5 E5 F5 E5 F5 E5 F5 E5 F5 E5 F5 G#5 G5 F5 E5 F5 E5 F5 E5 F5 E5

12 12 12 12 14 14 14 14 15 15 15 15 15 15 15 15 12 12 12 12 14 14 14 14

15 15

[illegible][illegible]

• TABLATURE EXPLANATION/NOTATION LEGEND •

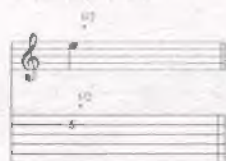
TABLATURE: A six-line staff that graphically represents the guitar fingerboard. By placing a number on the appropriate line, the string and the fret of any note can be indicated. For example:

1st string - High E			
2nd string - B		10	0
3rd string - G		9	0
4th string - D			1
5th string - A	3		2
6th string - Low E			0

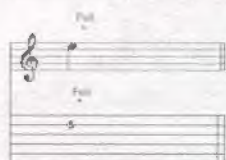
5th string, 3rd fret 2nd string, 10th fret and 3rd string, 9th fret played together an open E chord

Definitions for Special Guitar Notations

BEND: Strike the note and bend up $\frac{1}{2}$ step (one fret).



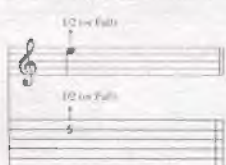
BEND: Strike the note and bend up a whole step (two frets).



BEND AND RELEASE: Strike the note and bend up $\frac{1}{2}$ (or whole) step, then release the bend back to the original note. All three notes are tied; only the first note is struck.



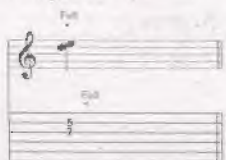
PRE-BEND: Bend the note up $\frac{1}{2}$ (or whole) step, then strike it.



PRE-BEND AND RELEASE: Bend the note up $\frac{1}{2}$ (or whole) step, strike it and release the bend back to the original note.



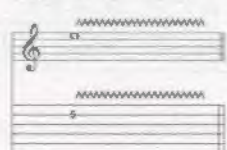
UNISON BEND: Strike the two notes simultaneously and bend the lower note to the pitch of the higher.



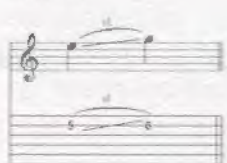
VIBRATO: Vibrato the note by rapidly bending and releasing the string with a left-hand finger.



WIDE OR EXAGGERATED VIBRATO: Vibrato the pitch to a greater degree with a left-hand finger or the tremolo bar.



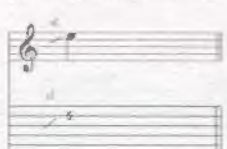
SLIDE: Strike the first note and then with the same left-hand finger move up the string to the second note. The second note is not struck.



SLIDE: Same as above, except the second note is struck.



SLIDE: Slide up to the note indicated from a few frets below.



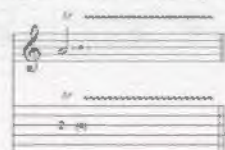
HAMMER-ON: Strike the first (lower) note, then sound the higher note with another finger by fretting it without picking.



PULL-OFF: Place both fingers on the notes to be sounded. Strike the first (higher) note, then sound the lower note by pulling the finger off the higher note while keeping the lower note fretted.



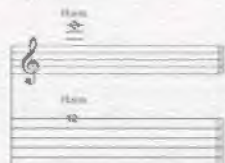
TRILL: Very rapidly alternate between the note indicated and the small note shown in parentheses by hammering on and pulling off.



TAPPING: Hammer ("tap") the fret indicated with the right-hand index or middle finger and pull off to the note fretted by the left hand.



NATURAL HARMONIC: With a left-hand finger, lightly touch the string over the fret indicated, then strike it. A chime-like sound is produced.



ARTIFICIAL HARMONIC: Fret the note normally and sound the harmonic by adding the right-hand thumb edge or index finger tip to the normal pick attack.



TREMOLO BAR: Drop the note by the number of steps indicated, then return to original pitch.



PALM MUTE: With the right hand, partially mute the note by lightly touching the string just before the bridge.



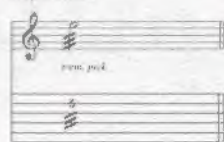
MUFFLED STRINGS: Lay the left hand across the strings without depressing them to the fret-board, strike the strings with the right hand, producing a percussive sound.



PICK SLIDE: Rub the pick edge down the length of the string to produce a scratchy sound.



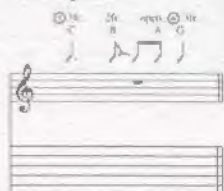
TREMOLO PICKING: Pick the note as rapidly and continuously as possible.



RHYTHM SLASHES: Strum chords in rhythm indicated. Use chord voicings found in the fingering diagrams at the top of the first page of the transcription.



SINGLE-NOTE RHYTHM SLASHES: The circled number above the note name indicates which string to play. When successive notes are played on the same string, only the fret numbers are given.



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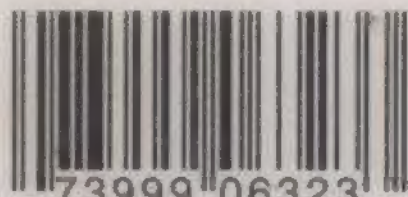
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